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collecting... projecting...
the magic lantern and sharing
Gazette



MATT SCHNITTKER
Performing at
National Reading Day
(See article on Page 4)



The Magic Lantern Society of the United States and Canada

www.magiclanternsociety.org

Editorial

Happy Easter!

Whether it is a Christian Festival or a time of spring flowers and chocolate eggs for you, welcome to this Spring edition of our journal!

We always welcome contributions from members, whether they are about interesting slides, lanterns, screens, light sources or experiences with shows. In this issue Matt Schnittker has shared his recent experience of giving a show to a group of children in school and has been kind enough to include a few tips for would-be performers in this type of venue.

Our President, Karl Link, is sharing his Holiday Diversions (along with other HDs) and has contributed a most thorough and interesting investigation into HD Eagle labelled slides. These are of unusually fine quality for children's slides.

Thanks got to Ron Easterday for his article about Richard A Beyer, an amateur photographer of a professional standard, and it is always interesting to see slides that are dated and attributed. That they are fine images is a bonus. Thank you also to Ron for all the fine work he does for the Society, including the Financial Report on page 3.

We have received a request from member Sam Grosdemange for particular slides to augment the programs presented at his virtual Photo-Drama of Creation museum. It is well worth looking at his site at pdocmuseum.org and engaging in a virtual tour - there are many amazing images to look at!

Thank you as always to Brian Rogers for his regular compilations of the Magic Lantern Calendar. It is heartening to see so much activity on the magic lantern front, of such a diverse nature, and world wide.

Spare a thought for Matt and Melissa Ferrari as they continue to work toward finalising the details of the upcoming Convention. We would never want to deter anybody from volunteering to organise our bi-annual get-togethers but this one has proved to be unusually fraught. The oddest details can prove to be tricky. When organising the 2018 Convention in Victoria BC, we had selected the perfect hotel, checked all the details, discussed with the Society committee, but when it came to signing the contract, we discovered in the small print that "If, for **whatever reason**, the Convention is cancelled, the Society would be responsible for paying the entire hotel expenses - the cost of booked rooms, meeting rooms, food etc". We live on an earthquake fault line, so this would have bankrupted the Society! Back to the drawing board! However, there should be some very exciting news from Matt and Melissa very soon regarding the Convention. Watch for the next e-Publication!



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President's Message

It has been an unusually mild winter. Spring is almost here, unusual for Western NY this early in March. The year too is already promising a more than usual number of magic lantern shows, meetings, exhibitions, magic lantern sales, or other magic lantern related activities. The upcoming convention of the Magic Lantern Society of the U.S. & Canada in Los Angeles, CA not only fits into this pattern, it also is the highlight of our society season, and as such is an event many are very much looking forward to. Normally in the past by now some of us would already have marked our calendars, booked our flights, and made our reservations, but LA as some of you know, well, LA is special. And because it is, things do take more time and effort.

Matt Schnittker and Melissa Ferrari have been working tirelessly for months now to fix a location and set a date for the convention. There are many possible and attractive venues in LA to choose from, but to find the perfect place has been difficult.

Ideally what we are looking for is a meeting place which is conveniently located, has adequate space and all necessary facilities to hold meetings, give shows, and have an auction. It should not be too pricey, and with no strings attached which could lead to unwelcome surprises such as unsuspected fees, surcharges or added-on requirements.

Unfortunately there is no single choice which has all the good options; there always is at least one disadvantage. If money was less of an issue things would be simpler, but what do you expect when coming to LA looking for an interesting attractive location, with good food, enjoyable meals, and a nice wine from CA, perhaps even Napa, or Sonoma? Are we serving that at our convention? Keep wishing, and Matt and Melissa might just have a pleasant surprise for you. More realistically however, it has been hard going to decide where and when to stage this year's convention. That is why it has taken longer to find our optimal venue, or rather our best choice among several comparatively acceptable choices.

These difficult decisions were not easy to make because no matter what you choose, you always have to accept some drawback or another; be it missing out on people who can't make September, or can only come on weekends, or be it something else. Even I looking at the upcoming auction of Sam Westfall's amazing collection of magic lanterns found asking myself: How many really desirable lots could I buy IF I don't go to LA? Is it worth the price of a Biunial to go and meet a bunch of people who are crazy about old projectors, glass slide lectures, and stuff like that? Is it? Come to the convention and you'll find the answer!

Los Angeles in some ways is a good example to recall one of the main reasons why we don't stay in the same place every time and move the site of our convention around the country

to different and frequently opposite locations. It enables all members living within driving distance of a chosen area to enjoy at least one convention at a more reasonable cost, and at a higher degree of convenience. It also allows us to showcase the Magic Lantern in places where "no one has gone before!" and share the Magic Lantern with interested people who normally do not have an easy way to experience anything quite like it.

We only meet every two years and not being able to attend is something you don't wish to anyone. I find it hard to not attend a ML convention. To hear of someone you know who would have liked to come, but couldn't, always makes me wonder if we could have done something better? I am sure Matt and Melissa feel the same way, but as you all know, you cannot always make things work for everyone. So, for all those of you who for one reason or another cannot make it this time, don't give up! Hopefully, next time, it will be your turn.

A rumor that Matt won't let you attend unless you can give him a quote from the best Disney movie ever made is not true. I will do that, but it does not have to be Disney. It can be any movie you like. My plan is to make a list of all your favorite quotes and read it, probably before the business meeting.

Hope to see you all in Los Angeles this fall,

Karl Link, President

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Magic Lantern Society of the United States and Canada
Annual Financial Report
January 1, 2023 through December 31, 2023

CLOSING BALANCE PRIOR ANNUAL REPORT

Operating Balance January 1, 2023	\$ 28,548.40	
Research Award Fund balance held in Checking	\$ 108.40	
Total Cash Balance January 1, 2023		\$ 28,656.80

INCOME

2023 Membership Dues Paid in 2023 - Note 1	\$ 3,368.30	
2024 Membership Dues Paid in 2023 - Note 1	\$ 882.16	
Donations - Note 2	\$ 451.00	
Interest	\$ -	
Subtotal Income		\$ 4,701.46

OPERATING EXPENSES

<u>Administration - Note 3</u>		
Postage	\$ (60.00)	
ePub Printing	\$ (134.54)	
WA State Business License	\$ (55.00)	
WA State Non-Profit Annual Report Filing	\$ (42.00)	
Supplies- Checks	\$ (41.83)	
Subtotal Administration		\$ (333.37)
<u>Gazette - 4 Issues - Note 4</u>		
Postage/Envelopes/Labels	\$ (2,002.86)	
Printing	\$ (2,855.04)	
Subtotal Gazette		\$ (4,857.90)
<u>Membership</u>		
Awards/Memorials		\$ -
Subtotal Membership		\$ -
<u>Publicity</u>		
MLS Flyer Printing	\$ -	
MLS Flyer Postage	\$ -	
Subtotal Publicity		\$ -
<u>Website</u>		
ipowerPro Hosting fee thru 2/2024	\$ (215.26)	
Network Solutions SSL security	\$ (82.90)	
Network Solutions name registration thru 4/2024	\$ (108.19)	
Subtotal Website		\$ (406.35)
Subtotal Operating Expenses		\$ (5,597.62)

Total Balance December 31, 2023 - All Accounts	\$ 28,458.00
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Research Award Fund balance held in Checking Account	\$ 108.40
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Net Operating Balance December 31, 2023	\$ 28,549.63
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NOTES

General: All funds held in traditional checking accounts at Bank of America.

1. Dues income listed above is Net income and does not include PayPal service charges.
2. Donations: Cash donations paid with dues plus donations from 2022 convention sales received in 2023.
3. Printing, envelopes & postage to mail hard copies of ePub to members w/o email accounts and general postage.
4. Four issues: Vol 34, No. 3 & 4; Vol 35, No 1, and Research Supplement No. 03.

Respectfully submitted, Ron Easterday, Treasurer, January 18, 2024

Matt Schnittker goes to School!

I was asked to perform at a local school for National Reading Week. This was my first time performing at a school. I performed shows for 4th and 5th graders. As my neighbor runs the school library so I did the show for free as a favor for her. It was a learning experience. I expected the pupils to be riveted by the slip slides and to lose focus during the scripted shows. Actually, the opposite was true. They chatted and moved around during the slip slide shows. In some of the bits, the audience got louder than me. The scripted shows had them riveted. The room was silent and they were fully engaged in the show.

I used a whiteboard for my screen. This worked pretty well. The kids were fascinated with the lantern. Several kids thought I was Willy Wonka!



Continued on Page 31.

HD - High Definition, Harley-Davidson, or Wanderings in Toy Lantern Land?

Karl Link investigates...



Figure 1 = from top to bottom LS1, LS2, LS3 (back lighting)

This past holiday season while looking through some of my toy slides I came across a set of five lantern slides (LSs), which caught my attention (see Figs. 1-2). I will refer to them, solely for convenience, as LS1-LS5 starting at the top of Figure 1.

Their subject matter is not all that unusual with themes often found among lantern slides intended for the young but a few features are uncommon, two of which particularly stand out. First and most obvious, three of the five slides (LS1, LS2, LS3) bear a label you do not

see very often, consisting of the initials H.D. below an eagle symbol (Figs. 3-5). Secondly, all five slides share a distinctive image design which is characterized by a unique ground pattern at their bottom part.

Before going more into these interesting details I will briefly describe each LS, their more important characteristics, and the way they were manufactured.

Part 1 - Description of each Lantern Slide LS1-LS5

Starting at the top of figure 1, and continuing with figure 2, are the following LSs:

LS 1 - has an HD Eagle label and shows five scenes of children. Each child is different, and four of them are at play with a different kind of toy. Going from right to left: A boy in a military costume, a child with noise



Figure 2 = LS1, LS4 and LS5, shown with LS1 on top for size comparison (back lighting)

makers, a child riding a hobby horse, and a young child holding a horse or dog(?) figurine. On the far left, and facing the others, goose girl is at work with a goose or duck near her and carrying a basket filled with what could be garden produce. The five children are not shown to be interacting with each other but appear to be five separate individual scenes. Their only common attribute is that all five scenes are typical of 19th century depictions of children and their activities. Please note a series of simple horizontal black lines forming a ground pattern at the bottom part of the slide.

LS 2 - also has an HD Eagle label. Its imagery is centered on a man with a youngster carrying a deer slung over a pole, as when returning from a hunt. An older person, possibly an official such as a police man, seems to be clapping the youth approvingly on the shoulder. Looking on nearby is an official dressed in military style and carrying a pink colored object with the word "Acta" under his arm. At the opposite end of the slide are two younger men, both carrying satchels and facing towards the deer. One apparently is throwing a rock at the other who is running away while holding up some odd implement. The two may be part of the deer scene, but could also constitute a second separate scene. LS2 has the same ground pattern as LS1.

LS 3 - is the third slide with an HD Eagle label. It is a comic character slide, and shows five separate persons in different military or military style dress, three of them drinking some kind of liquid using different drinking vessels. All five persons carry swords but are not shown interacting with each other, so appear to be a series of five separate individual scenes. The comically drawn characters are arranged in order of increasing rank, roughly going from: a paramilitary young man; to a recruiter, corporal, or drill sergeant (note the "cat o' four tails"); to a higher ranking sergeant, or petty officer; to an officer; and ending with a commanding officer or general. Note that LS3 has a more complex black line ground pattern.

LS 4 - has no label, and shows three different scenes with gnomes. Two gnomes carrying rocks or eggs; a group of three gnomes carrying what looks much like a giant asparagus; and a single gnome carrying an odd bundle of mostly green leaves? This slide really needs

someone familiar with gnomes to clarify what's going on. Note that LS4 has the same black line ground pattern as LS1 and LS2.

LS 5 - has no label and is different from the other four slides in that it is a religious story slide. It features a series of three connected scenes from Luke 10:31-34, the story of the Good Samaritan. Note that LS5 has a more complex black line ground pattern somewhat similar to the one found on LS3. It also is the only one of the five LS where the ground pattern was (mostly) filled in with an earthen brown color.

The first three slides LS1, LS2, and LS3 are 11-7/8 in. long, 3-3/4 in. wide (approx. 302x95mm), and they are bound with a black paper tape. All three have the same HD Eagle label. There are no other labels, marks, numbers, or signs. The remaining two slides LS4 and LS5 are little shorter, 11-1/4 in. long, but they are 3-3/4 in. wide just as the other three (approx. 286x95mm). A mottled purplish-brown paper tape binds their edges. They do not have a label, number, or any kind of identifying mark. At 3-3/4 in. wide LS1-LS5 are quite large, too large for typical toy MLs, or even some of the standard size professional lanterns. I do not know which kind of ML or LS projector was originally intended for these slides, but it must have been of quite some size.

Part 2 - Manufacturing Technique of LS1-LS5

All five LSs consist of two sandwiched glass plates taped along their edges with paper tape. All were made using the same process:

A basic black outline of all the main features was printed or transferred onto the glass. Details and all color, including the black background, were later filled in by hand using brushes with black and colored paints. You can see both the printed outlines, as well as the hand applied brush strokes when closely examining each image (Figs. 6-7).

Part 3 - Image Design of LS1-LS5

As mentioned above when looking at each of the five LSs, you will notice that all five slides share a unique image design with a distinctive zone at the bottom of the image space. This unique bottom zone consists of



Figure 3 = LS1 and LS2, showing HD Eagle label

an area of clear glass, painted in case of LS5, with some black lines printed on it, representing the ground everyone is standing on. In each case the scenes are placed such that they are in the center of the slide's image space, with each figure or scene resting on and touching the bottom zone. For LS1-LS4 the figures in each scene are standing directly at the boundary of this zone; they neither extend above nor below this line.

The black line pattern within the clear glass bottom zone comes in two different types. The first is a series of straight horizontal black lines, which look much like the lines used in music notation. The second is a more complex pattern of black lines, which come in several forms, but generally provide a basic schematic pattern which is representing the ground the imagery of the slide is resting on. Based on which of the two different types of black lines is present, we can distinguish two different basic patterns, subsequently named Ground Pattern 1 or Ground Pattern 2 (GP1, GP2). Both types of black line ground pattern were printed onto the glass, not painted by hand.

GP1 consists of a clear glass zone with a set of



Figure 4 = LS2 and LS3, showing HD Eagle label

horizontal parallel straight lines, such as in LS1, LS2, and LS4 (Figs. 8, 9). In GP2 the clear glass zone has a more complex black line pattern, such as in LS3 and LS5 (Figs. 8, 10). Both GP1 and GP2 are roughly the same size in each of the five LSs, taking up approximately 15-20% of the entire image height in LS1, LS2, LS3 and approx. 20-25% of image height in LS4, LS5. The clear glass zone may be painted with some hand applied color as on LS5 (Figs. 2, 6, 8).

Part 4 - Why is this important, or: Who made LS4 and LS5?

While there can be little doubt that the three labeled LS1, LS2, and LS3 came from the same place of manufacture, the same cannot simply be assumed for the other two, LS4 and LS5.

Despite a small difference in length, a different binding tape, and of course there being no label, there are good reasons why both LS4 and LS5 very likely came from the same manufacturing place or lantern slide shop. All five LSs have the same width, were made using the same slide making technique, and do share the same unique image design. Looking at LS4 (gnomes) which has no label, you can see that it has the same GP1 as the two labeled slides LS1, LS2. Therefore LS4 very likely is from the same workshop even though it has no label, is shorter, and bound in a differently colored binding tape. It could have been made at some other time period, or by some other workshop personnel. Alternatively it could have been produced by an entirely different workshop, but in that case the work was done using the same artistic and technical manufacturing methods.

Although LS5 has more differences to account for than LS4 basically the same argument can be used. LS5 conforms to the same image design as the other LSs. Its ground pattern is different, but does have some similarity to GP2 found on the labeled LS3. More convincingly, the existing similarities between LS4 and LS5 make it more than likely that both came from the same place of manufacture. Their same size, same binding tape, same manufacturing technique, and very similar overall image design, all argue for a common origin. If LS4 did come from the same work shop as LS1 and LS2, then LS5 most likely also is from that

same place. Again, as with LS4 before, LS5 need not have been made at the same time, or by the same people.

Part 5 - Results and Conclusions thus far

Summarizing all that has been said so far, the following conclusions can be made:

- 1.) LS1, LS2, and LS3 due to their labels represent three examples of LSs made by HD. As such they are indicative of the manufacturing technique, image design, and style used by HD to make LSs, at least at this point in the company's history.
- 2.) Since all three LS1-LS3 share the same or a very similar image design, with a clear glass bottom zone overlayed with some black printed lines, this feature is characteristic for LSs made by HD. It can therefore be used to identify other HD LSs which are not directly marked.
- 3.) The clear glass zone may be painted over with a hand applied color, including black.
- 4.) Because of their same type of manufacturing technique, almost identical overall image design, including the same use of a simple black line ground pattern, it seems very likely that the two unlabeled LS4 and LS5 are from the same maker, if not the same time, than the three labeled LS1, LS2, and LS3.
- 5.) The most compelling reason for a common origin of all five LS1-LS5 is the presence of a simple black line ground pattern, a feature not often seen in other LSs.
- 6.) Why such a ground feature was used is a question which begs answering. With most of its image area already covered in black one would not normally expect such a relatively large area of clear glass. It would be more typical to find the entire background from the bottom up all covered in black in order to reduce the amount of extraneous light when projecting.
- 7.) Because a simple black line ground pattern such as GP1 is not a feature frequently found on LSs, it can be of help when trying to identify the maker, time of manufacture, or source of the art work. For instance, it is possible that the original art piece was not intended

for projection, but was to be a print in a journal or newspaper, where such a ground feature would not have any undesirable effect.



Figure 5 = HD Eagle paper label close-up

Part 6 - The HD Eagle Label

We now come to the next important step, finding the manufacturer's name by examining the label found on LS1-LS3 (Figs. 3-5, 13, 18).

It appears to be a hand cut paper label, glued to each LS, one label on each slide placed near the top corner, measuring approximately 15/16 x 11/16 in. (23x17mm). The label shows an Eagle with outspread wings, head facing to the left, the initials H.D. beneath the wings, with one initial each underneath each wing. The letters HD also are on a small shield on the eagle's breast, but there the arrangement is different, with a larger size letter D being in front and partly covering a smaller letter H.

With a uniquely designed label such as this, it seemed pretty straightforward to find a corresponding manufacturer without much difficulty. What I did find however, was that eagles are a very popular symbol found on many signs and emblems, and logos with eagles are not uncommon at all. Eagles are not unusual even among Magic Lantern (ML) manufacturers, and it did not take me long to find four different toy MLs and a ML box all marked with different eagles.

One is a ML named Jung Amerika, pictured in Hrabalek E., *Laterna Magica - Zauberwelt und Faszination*

des optischen Spielzeugs (1985), pg. 125. It has a metal eagle plaque attached to its right side, but the eagle is different, facing the wrong way, and there are no HD initials. A little better match is an eagle found on the label of a ML box illustrated at https://www.luikerwaal.com/newframe_uk.htm?/etiket3_uk.htm, but this eagle is still not right, and has the initials F.N. underneath its wings, for ML maker Fritz Neumeyer of Nuremberg. Enough about “wrong eagles”, what about the initials H.D.? Shouldn’t that be easy? What can be wrong about that? Well, as to the initials H.D., these two letters may stand for lots of things such as High Definition, or more intriguing but equally false: Harley-Davidson, who by the way also has an eagle in its logo.



Figure 6 = Example of a Printed Basic Outline from LS5

Part 7 - HD Eagle MLs - Hoffmann Dresden

Other internet searches soon yielded better results, and I found several examples of toy MLs marked with the right type of Eagle. The MLs were of different sizes, but all had the same oval barrel-like shape, and all were marked with the same HD Eagle plaque.

After looking at several examples of HD Eagle toy MLs on the internet I realized I had one just like it at home. I had forgotten it was even there, sitting on a shelf in a dark corner of our house, being completely ignored for years. Here is a millennial truth: It is so much easier to browse the internet, than go look for something in my own place. My HD Eagle ML is 11 in. high (280mm), painted black, did not come with any

slides, or box, and is too small to accommodate LS1-LS5. It does have the same HD Eagle plaque as all the other MLs I found on the internet; a small golden colored metal plaque attached to the front of the lantern housing. The eagle on the plaque is exactly the same as the one on the paper label on LS1-LS3, only the initials H.D. beneath the wings are missing (Figs. 11-12). Looking at the back there is another and different HD logo. The HD logo printed in gold on the back of my ML is an ornately elaborated version of the letters HD, reminiscent of Victorian style calligraphy. The Latin word Laterna is above the HD, and the word Magica below it (Figs. 11-12). This Laterna Magica HD is similar to the HD on the small shield over the Eagle’s breast in that the letter D is larger, and intersecting with the letter H, almost making it look as if D is in front of the letter H. Both letters are elaborately done, and have a stylized floral arrangement on either side.



Figure 7 = Close-up showing hand painted brush strokes on LS4

A larger example of an HD Eagle toy ML is illustrated on the [luikerwaal.com](https://www.luikerwaal.com/newframe_uk.htm?/merk_divgerml_uk.htm) website https://www.luikerwaal.com/newframe_uk.htm?/merk_divgerml_uk.htm. It is a 16 in. tall (410mm) black painted tin toy ML, with a golden metal Eagle plaque in front. The initials HD in golden letters are on the back of the ML, and also on the label of the accompanying box. According to the description the maker is Hoffmann, Dresden, a German manufacturer. The Laterna Magica HD logo printed on the back of this ML is very similar but not exactly like the one on the back of my HD Eagle ML. If you look closely you will notice several differences, the most obvious being a “&” sign visible above the letters HD and below the word Laterna (possibly also has a “&” below HD, but the

photo is not clear enough to be sure). The accompanying ML box has yet another and different version of HD on its label. Here the letters HD are done in a more plain style and are fused to each other.

Two more HD Eagle MLs are illustrated in: Vera Tietjens-Schuurman, *Van Toverlantaarn tot Kinematograaf*, 1979, Stedhuis Sleat, Rottevalle, page 33. Both have the same HD Eagle plaque and oval barrel-like shape as all the others before, but their size is different, being 380mm and 300mm respectively (14-15/16 in. and 11-13/16 in.).



Figure 8 = Overview of Black Line Ground Patterns; on top GP1 from LS1 and LS4; at center GP2 from LS3; at bottom GP2 from LS5

Part 8 - HD Eagle MLs - Heinrich Denecke

On the Pre-Cinema website berndscholze.com are two examples of HD Eagle toy MLs under the heading “Toy Magic Lanterns, Heinrich Denecke” (see Double ML 01, and Lantern 02). <https://berndscholze.com/gallery/toy-magic-lanterns-magic-lanterns-by-heinrich-denecke-nurnberg-490> They have that exact same golden eagle plaque I was looking for. The first is an older looking pair of MLs for dissolving views while the second example is a single ML which looks exactly like my HD



Figure 9 = Two HD LSs from Henk BK collection with GP1 pattern (courtesy of Henk Boelmans Kranenburg)

Eagle ML. Intriguingly, both Double ML 01 and Lantern 02 are attributed to Heinrich Denecke of Nuremberg, active ca. 1859-1875.

All three MLs are painted in black, have the same general main body shape, but differ in several ways, one of them being their size. The dissolving pair is 480mm high whereas the single ML is 280mm high (18-7/8 in. vs. 11 in.). Each has an HD Eagle metal plaque, but only the second and single ML also has a golden printed Laterna Magica HD logo on its back. The accompanying ML box for “Lantern 02” has a label marked with HD, and does look very much like the HD label on the ML box found at luikerwaal.com (see web link above).

Heinrich Denecke is also described as the maker of several different toy LSs shown by the same host under the two headings “Hand Coloured Slides” and “Transfer Slides” (go to berndscholze.com, then follow the links). I will come back to these LSs later when discussing HD LSs (see below Part 13 - HD LSs).



Figure 10 = Two HD LSs from Henk BK collection with GP2 pattern (courtesy of Henk Boelmans Kranenburg)

Part 9 - Summary of Results for HD Eagle Magic Lanterns

Summing up, a few important points about HD Eagle MLs gathered from all the information thus far:

- 1.) All HD Eagle MLs have the same golden metal HD Eagle plaque mounted on the top front part of the ML.
- 2.) HD Eagle MLs also can have a golden Laterna Magica logo printed on their back. Three different versions exist (see Appendix for more details).
- 3.) All HD Eagle MLs have the same oval barrel-like shape, but they differ in size. For six HD Eagle MLs looked at, five different sizes came up (280, 300, 380, 410, and 480mm high = 11, 11-13/16, 14-15/16, 16-1/8, and 18-7/8 in.).
- 4.) The manufacturer of HD Eagle MLs is either attributed to Hoffmann Dresden, aka Wilhelm Hoffmann of Dresden, or to Heinrich Denecke of Nuremberg.

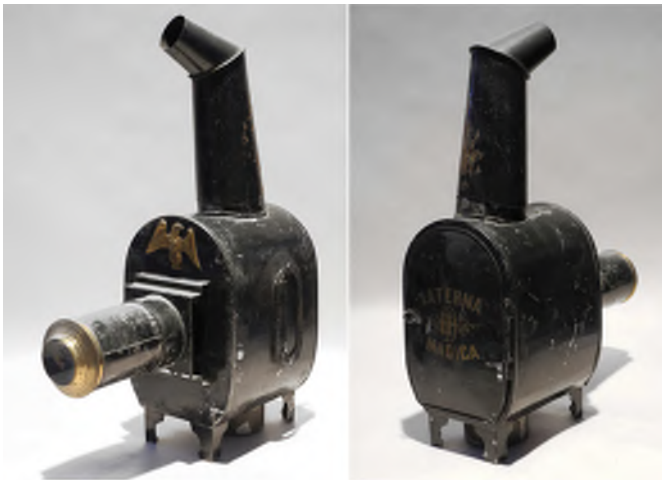


Figure 11 = HD Eagle ML - front and back view

Part 10 - Hoffmann Dresden or Heinrich Denecke?

My search for the manufacturer of toy MLs with eagle plaques ended up with two different manufacturer's names. Apart from the information provided at berndscholze.com I could not find much information on Heinrich Denecke. Deac Rossell in his article about German MLs reports that by 1875 a Nuremberg ML maker by the name of "Daenecke" is mentioned as making "...lanterns more substantial than the parlour toys..." but nothing more is said about Daenecke, or

any of his products. (Some German Professional Magic Lanterns, in: Crompton D., Franklin R., Herbert S. (Eds.), (1997), *Servants of Light, The MLS*, p. 72).

As to the other choice, the earliest mention of Hoffmann Dresden I could find is a book by Vera Tietjens-Schurman about Peter Bonnet's collection. It has illustrations of MLs and LSs attributed to Hoffmann Dresden, but without any further information about this maker (Vera Tietjens-Schuurman, *Van Toverlantaarn tot Kinematograaf*, 1979, Stedhuis Sleat, Rottevalle, pp. 12, 22, 32-33, 64, 77). Hoffmann Dresden is also mentioned by Hrabalek as a German ML maker (p. 163, see reference above), but no further information on this maker is provided, and no toy MLs or toy LSs by that name are illustrated in his book.

Eventually I did find more information on Hoffmann Dresden, but to clarify who this company actually is proved more challenging. Hoffmann is not exactly an uncommon name, and in a city like Dresden, even back then, there had to be more than just one Hoffmann. I mean, Wilhelm Hoffmann, Dresden is a bit like saying William Smith, from say Birmingham. See what I mean? So, my next question was: Exactly who is this Hoffmann?

For those who love potentially misleading information: I did find a 19th century photographer from Dresden with the name Wilhelm Hoffmann (see for example: <https://www.iberlibro.com/Portrait-Pianisten-Orig.-Photo-Atelier-Wilhelm-Hoffmann/15656482336/bd>). For those interested in art, I also found two references for painters named Wilhelm Hoffmann (one 1860-?, the other 1897-1986), but as far as I know they were not from Dresden. And just for fun: How many persons with the name Wilhelm Hoffmann (double n!; not William Hoffman or W. Hoffmann and so on) can be found in the U.S. using a commonly available internet search site? Answer: More than you think!

Part 11 - Who exactly is Hoffmann Dresden?

Searching for more detailed information on a "Hoffmann Dresden" did prove helpful although in somewhat unexpected ways. For one thing, I did come up with two possible candidates for the name and location.

The first candidate is a Wilhelm Hoffmann, who ac-

cording to luikerwaal.com, was a German manufacturer of MLs and LSs dealer in Dresden, c. 1840 - 1928. By 1878 the company changed its name to Unger & Hoffmann AG, Dresden. Unger & Hoffmann did make (mostly) photographic LSs under the name “[Projektion für Alle](#)”. This information is consistent with The Encyclopedia of the ML according to which: “Wilhelm Hoffmann was a German manufacturer of MLs and LSs dealer in Dresden” (Robinson D., Herbert S., Crangle R. (Eds.), 2001, The Encyclopedia of the Magic Lantern; The Magic Lantern Society, London).

The second candidate I found through an entry in the German version of Wikipedia, a translation of which reads something like this: Wilhelm Hoffmann AG was a 19th century Dresden printing firm, which included a publishing business known for posters and postcards. Its art prints, published under the name “Kunstanstalt Wilhelm Hoffmann” were highly regarded at the time. It started in 1840 and “in its early decades also dealt in photographic slides”. By 1874 it was listed as Wilhelm Hoffmann & Co., located at gr. Plauenscheg 12b, Dresden, producing photographic paper (“albumen and salt paper”; used for printing photos, the translator). It was owned at that time by J.W. Emil Hoffmann and C.F. Jul. Ulbricht. By the early 1890’s its location was at Marschallstr. 12/14 in Dresden. In 1897 the company changed to Wilhelm Hoffmann AG (Aktien-Gesellschaft, i.e. stock corporation), which was dissolved in 1930 at the beginning of the 1929 world economic crisis aka The Great Depression. https://de.wikipedia.org/wiki/Wilhelm_Hoffmann_AG

Unfortunately the German Wikipedia entry for Wilhelm Hoffmann AG does not mention MLs, or LSs other than photographic, or even Unger & Hoffmann, or anything which might provide a direct connection between Wilhelm Hoffmann AG the printing firm with Wilhelm Hoffmann the company which changed to Unger & Hoffmann AG. Leaving me wondering if these two companies are the same, were affiliated in some way, or were entirely separate entities?

Part 12 - Summary of Results for HD Manufacturer.

While my search for the manufacturer of HD Eagle MLs was not conclusive, at least it had given me two

names to look for: Heinrich Denecke of Nuremberg, and Hoffmann Dresden. Unfortunately there currently is not much information available on Heinrich Denecke. I was a little luckier with my search for Hoffmann Dresden but ended up with two possible candidates: Wilhelm Hoffmann, whose company later changed to Unger & Hoffmann Dresden; and Wilhelm Hoffmann & Co., a printing company in Dresden, later known as Wilhelm Hoffmann AG. Their nearly identical names and locations make it very likely that both companies were in fact the same, but until more and better information comes to light all I have is circumstantial evidence.



Figure 12 = HD Eagle ML – close-up of HD Eagle plaque and Laterna Magica logo on back.

Part 13 - HD Lantern Slides

At this point I switched from looking up HD Eagle MLs to looking for LSs made by either Hoffmann Dresden or Heinrich Denecke.

As mentioned above Vera Tietjens-Schuurman's book about Peter Bonnet's collection has illustrations of six items attributed to Hoffman Dresden. Two of these are LSs, one with the same HD Eagle label as on LS1-LS3 (Fig. 13). According to the description it is a "set of 12 double glass LSs, bound in black paper. Each slide has an HD Eagle label, and they come in a box with a label by importer Merkelbach & Co., Amsterdam". Only one LS is illustrated, and no size mentioned, but the text says "funny figures, carnivals figures, strange heads, and the like in phantasmagoria". The other LS set attributed to Hoffmann Dresden in Vera's book is a set of 10 out of 12, in wooden frames and in a container with a Merkelbach label. Again, only one slide is illustrated. There are no HD labels, and the size is 250x60mm. Images are described as "three or four per slide of Commedia dell'Arte characters".

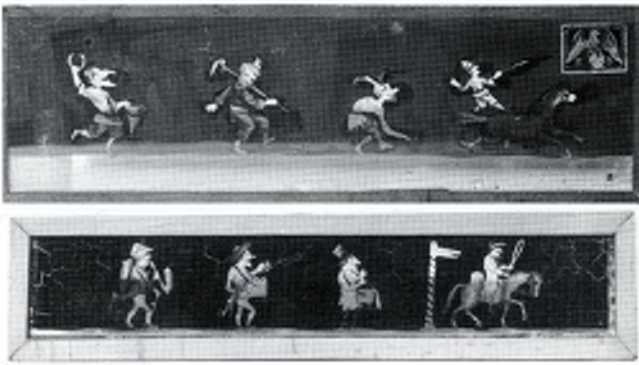


Figure 13 = Two HD LSs from Peter Bonnet collection, one with HD Eagle label (Vera Tietjens-Schuurman, pp. 64, 77)

Thankfully, and through much scanning labor, Henk Boelmans Kranenburg sent me many photos from his collection of LSs attributed to Hoffmann Dresden (Figs. 14-18).

And I also examined all the LSs ascribed to Heinrich Denecke on berndscholze.com.

When looking at LSs attributed to Hoffmann Dresden and comparing them with LSs attributed to Heinrich Denecke shown at berndscholze.com, it is easy to notice that many are of the same kind. Many images are in the same style and over a dozen LSs are actually identical (17 at last count). The type and color of binding paper too often matches closely. And of course, many have the same unique image design with a GP1 or GP2 ground pattern as in LS1-LS5. To see an example of GP1 from Denecke LSs please go to berndscholze.com,

Hand Coloured Slides, HD, Set #7. For an example of GP2 look under Hand Coloured Slides, HD, Set #3. <https://berndscholze.com/gallery/hand-coloured-slides-heinrich-denecke-nurnberg-set-07-909>

<https://berndscholze.com/gallery/hand-coloured-slides-heinrich-denecke-nurnberg-set-03-184>

One important aspect to be aware of when trying to compare HD LSs is that several different kinds of LSs are attributed to Hoffmann Dresden or Heinrich Denecke. Many of them, but not all, do look similar in style to LS1-LS5. If you decide to go farther afield and start looking for any kind of LSs which may have some degree of similarity (of your choosing), regardless of whether they are attributed to HD or not, then you will end up looking at a much larger number of possible choices, but the task will take more time and become more difficult to manage.



Figure 14 = Seven 320x100mm HD LSs from Henk BK collection (courtesy of Henk Boelmans Kranenburg)

Because my main interest was to find out more about LS1-LS5 and other LSs like them, I intentionally limited myself and only focused on LSs which were somewhat similar in style, image design, and manufacturing details to LS1-LS5. So, when using the term HD LSs in this article I am referring to LSs made by HD using the manufacturing process described in Part 2 above, and which also were similar to LS1-LS5. Other LSs which did not meet these criteria were not considered here.

Most LSs ascribed to HD are not directly labeled, and apart from those found in boxes with HD labels it is not always a simple and clear-cut task to decide if an unmarked slide or set of slides actually is from HD or not. The labels on LS1, LS2, and LS3 prove that this type of LS is in fact from HD. By limiting myself to only those LSs which resembled LS1-LS3, and by extension also to LS4 and LS5, I increased my chances of dealing only with LSs genuinely made by HD. After going over all the many HD LSs found among my available sources here is what I found:

1.) Looking through hundreds of LSs, I found that very few HD LSs were labeled, but many came in boxes with an HD label (Fig. 19). Including LS1-LS5 there were a total of 195 slides which I accepted as HD LSs according to the criteria mentioned above. Of all these 195 there were only seven cases with an HD Eagle paper label (or 4 out of 190 if you exclude LS1-LS5). Only one of these seven labeled LSs is a small size (60mm wide), five are a large size (two are 83mm wide, three are 95mm wide). The size of the seventh is unknown.

2.) Of 195 HD LSs, 22 were identical imagery duplicates, which leave 173 unique LSs with imagery only found on them. Of these, 57 had a GP1 pattern, 25 had a GP2 pattern. For 91 LSs a ground pattern could not be clearly determined for a number of reasons (too much wear, no lines visible, unclear pattern, etc.). In other words: Approximately one third or 33% of HD LSs had a GP1 type ground pattern, which is the most frequent pattern found. About half of that, 15% were GP2. The majority, or 53%, had a ground pattern which could not be defined. Some HD LSs display a mix of GP1/GP2 pattern, or some other undefined or hard to define pattern. A recurring reason for not being

able to define a ground pattern was a blank glass zone (lines worn off?) or a painted over zone with no recognizable lines. Besides GP1 and GP2 other types of ground patterns may exist, or may be defined, as can easily be seen when examining all HD LSs. But in order to keep things simple, I did not consider any additional patterns at this time.

3.) Looking at the way scenes and figures are positioned in GP1 or GP2 type LSs, it is apparent that on GP1 type LSs the boundary line between the clear glass bottom zone and the blackened upper image zone is more strictly observed than on GP2 type LSs. For example, in GP1 the feet of figures are almost always placed exactly at the boundary; rarely do they extend beyond and below this line. In GP2 type LSs the placing of figures with respect to the boundary line is more relaxed and figures often reach further into the zone below.

4.) These results provide a basis for identifying HD LSs based on their ground pattern. The placement of figures or scenes relative to the boundary line in each pattern GP1 or GP2 is an additional indicator which can be used for identification. GP1 is the most frequent pattern found and the best indicator that a LS is from HD. GP2 is less common and not as useful as a positive indicator for identification. Because a complex ground pattern can be defined in more than one way, GP2 needs a better definition, or a better way to differentiate between it and other ground patterns which do not follow a simple horizontal line pattern such as in GP1.

5.) I found two HD LSs which were identical to LS1. One more LS was mostly the same in that not the entire slide but three of the scenes were the same as on LS1 (child in officer's dress, child with noise makers, and child with hobby horse). Two others had one single scene which was identical to the child holding a small wooden horse on LS1 (Fig. 1, LS1, second child from left).

6.) I could not find any HD LSs which were identical to LS2, LS3, LS4, or LS5, or matched any of the figures or scenes on them. What I did find were four slides with gnomes who looked very much like those on LS4, but the images were different (more on that in



Figure 15 = Six 252x75mm HD LSs
from Henk BK collection (courtesy of
Henk Boelmans Kranenburg)

Figure 16 = Six 225x70mm HD LSs
from Henk BK collection (courtesy of
Henk Boelmans Kranenburg)





Figure 17 = Six 210x60mm HD LSS
from Henk BK collection (courtesy
of Henk Boelmans Kranenburg)

Part 15 below). I did not find any other biblical HD LS. It looks as if HD had a “no-religious slides” policy. Unusual if true, but if that is correct, then LS5 might not be from HD.

7.) None of the LSs attributed to Heinrich Denecke on berndscholze.com are marked directly with an HD Eagle label, but Set No. 2 came in a box with an HD label. (go to berndscholze.com, look for “Hand Coloured Slides”, then for Heinrich Denecke, then Set #2 (<https://berndscholze.com/gallery/hand-coloured-slides-heinrich-denecke-nurnberg-set-02-183>). The label is basically identical to one of the labels found on the two Hoffman Dresden LS boxes shown in Fig. 19. Both labels (Heinrich Denecke vs. Hoffmann Dresden) read: “Bilder zu No. 200” and have the same design if not the same color (tan vs. black). However, with the exception of two LS with identical imagery, all the other LSs in the Denecke No. 200 box are different from those found in the Hoffmann No. 200 box even though both labels say the same “Bilder zu No. 200”. This difference in content cannot easily be explained, although there is a minor difference in LS size (Denecke 215x57mm vs. Hoffmann 210x60mm). Which brings me to the next topic.



Figure 18 = Two HD LSs with HD Eagle labels from Henk BK collection (Cats (top) = 265x83mm; Dogs = 210x60mm)(courtesy of Henk Boelmans Kranenburg).

Part 14 - Sizes of HD Lantern Slides

Many but not all HD LSs were listed with their corresponding measurements. Even so, going over all available HD LSs it became clear that there were many different sizes. Trying to get a better idea of which are actual “HD sizes” (and which are not), I first tried to determine if a given LS is from HD, or very likely from HD, before accepting the size.

If I accepted measurements from HD LSs with a label, or which came in an HD labeled box, or at the very least were GP1/GP2 types, the following thirteen sizes remained (listed in order from larger to smaller size, in mm): 332x100; 320x100; 302x95; 286x95; 265x83; 252x75; 250x60; 225x70; 220x60; 215x59 ; 215x57; 210x60; 215x59.

By being less stringent and relaxing my GP1/GP2 pattern requirement three additional sizes can be added: 480x105; 245x57; and 227x55.

These different sizes cover a wide range. The lengths are different but some widths are the same, or so close to each other that overall they amount to approximately six to eight different slot or slide holder formats. Since this list is based on my somewhat ambiguous judgment, and because some measurements were not available for evaluation, there might be more sizes. For now the list of HD LS sizes above represents only a first estimate of what might exist. A better and more complete assessment of HD LS sizes has to wait until a more certain identification of HD LSs can be made.

For HD Eagle MLs I had found five different sizes, which at present is less than the number of sizes for HD LSs. Interestingly, one of Jean Schoenner’s toy MLs, which looks almost exactly like an HD Eagle ML, supposedly comes in seven different sizes (Hrabalek p. 118, Fig. 20).



Figure 19 = Two HD LSs Boxes with HD labels from Henk BK collection (courtesy of Henk Boelmans Kranenburg)

Part 15 - Willem Wagenaar and The Dwarf King’s Birthday Celebration

A very interesting and delightful result from my search for Hoffmann Dresden is an article written by Willem A. Wagenaar entitled: Lothar Meggendorfer and the Magic Lantern (New ML Journal Vol. 10 No. 5, Au-

tumn 2009, pp. 90-91).

<https://www.magiclantern.org.uk/new-magic-lantern-journal/pdfs/4008815a.pdf>

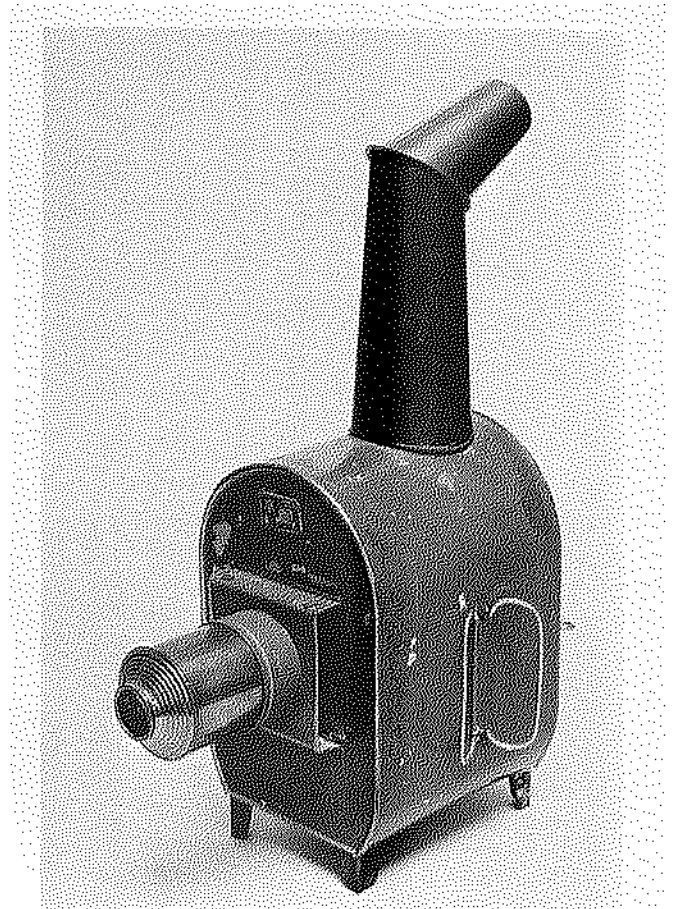
Wagenaar examines the work of a well known illustrator of late 19th to early 20th century children's books in hopes of finding some ML related material. Surprisingly he finds very little despite examining a very large number of illustrations done by Meggendorfer over the years. One of the few ML related finds is a penny print published in 1876 or 1877 by Braun & Schneider in Munich, with illustrations done by Meggendorfer (Münchener Bilderbogen No. 684). These illustrations accompany a humorous poem written in German with the title: Des Zwergenkönigs Geburtstagsfeier (The Dwarf King's Birthday Celebration). They fairly closely follow what is described in the text, namely: A procession of dwarves (or a line of gnomes if you like) bringing many different delicacies for their king's birthday party, such as berries, mushrooms, cherries, beer, a pretzel, a lobster, and more.

Wagenaar not only shows a part of the original penny print, but also two corresponding LSs made using the same illustrations, although with modifications. The dwarves in Wagenaar's two LSs look like close relatives of the gnomes in LS4. The poem has dwarves bringing eggs and asparagus, and in the original penny print you can see gnomes carrying just that: Eggs and Asparagus! These gnomes are going to have a very nice omelet! Don't you love this king's birthday party?

It does get even better and I quote from the article: "A part of the procession, or possibly the entire design, was reproduced on lantern slides by Wilhelm Hoffmann of Dresden. Hoffmann's slides are easily identified by the purple marbled paper used for the binding, and sometimes by his trademark consisting of a golden eagle and the letters HD. The Hoffmann slides are 'copperplate sliders': the black outline is printed and transferred onto the glass, with the other colours then added manually. It can easily be seen that the outlines are new designs, even though Meggendorfer's original has been closely followed."

Wagenaar then remarks that the original artwork "must have been designed around 1866-67" and that the LS

design may have been pirated by Hoffmann, or that Meggendorfer perhaps made these new designs especially for their use on LSs. His description of how the LSs were made agrees with what can be seen on LS1-LS5. Thanks to Willem Wagenaar I now not only know the artist and the source of the artwork for LS4, but also that LS4 is only one slide from a series based on the poem "The Dwarf King's Birthday Celebration". What Wagenaar says makes it very likely that LS4 was made after 1866-1867. Based on the images and the manufacturing technique used to make LS1-LS5, I would have placed their manufacturing date to ca. 1860-1880, which agrees well with the date for Meggendorfer's gnome art, and also fits with the 1876-1877 publishing date for Münchener Bilderbogen No. 684.



137 »200–206«, 1900, Jean Schoenner/Nürnberg, mit 2 seitlichen Tragehenkeln, schwarz und rot lackiertes Weißblech, 7 Größen, H 41, L 24, Diabreite: G 7,5 ○

Figure 20 = J.S. Magic Lantern #137(Hrabalek p. 118)

Part 16 - Summary Results for HD Lantern Slides

Here is a summary listing of all the important points concerning HD products, with emphasis on results from examining my selection of HD LSs (as defined in Part 13 above):

- 1.) Except for a very few which have an HD Eagle paper label, no HD LSs are marked directly.
- 2.) Many HD LSs were identified as such because they came in a box with an HD label, and/or because their overall style resembled other HD LSs. The type of binding paper also did play some part in identifying a maker.
- 3.) There are four different kinds of HD markings, and four different HD letter types found on HD items. They are: A golden HD Eagle metal plaque attached to the front of MLs, a HD Laterna Magica logo printed in gold on the back of some MLs, the merged letters HD found on labels of boxes for either MLs or LSs, and an HD Eagle paper label found on some LSs. Please see the appendix for a more detailed description of the different kinds of HD markings and the differences found among HD letter types.
- 4.) HD LSs found inside a box with an HD label may have, but most often do not have an HD Eagle paper label.
- 5.) There are two very similar but slightly different versions of labels marked with HD, one on LSs boxes, the other on ML boxes.
- 6.) Many HD LSs share a unique image design, characterized by a ground pattern of simple black lines printed onto the glass. Two types termed GP1 and GP2 can be discerned. Other possible types of ground pattern may exist but were not examined in this article.
- 7.) Of all HD LSs examined 33% had a GP1 type ground pattern, 15% were GP2. The majority, approx. 53%, cannot be clearly defined and will require a better system of examination and categorization.
- 8.) HD LSs can be identified in three ways: a) By having an HD Eagle label; b) Through an HD label on the box they come in; and c) By a unique image design

with a zone of simple black lines as a ground pattern (described as GP1 or GP2 in Part 3 above).

9.) If a LS does not have any of these three characteristics then it still may be an HD LS if it is similar in imagery and/or style to a proven or otherwise known HD LS.

10.) Typically, that is in most cases found so far, HD LSs are made with a cover glass, and bound with a paper tape along all edges. In one case, a set of slides was single glass panes framed in wood.

11.) A less significant identifying mark is the type of binding paper used. Most often it is a brown or dark brown mottle color. Occasionally the paper is a mottle purple or a straight black binding paper.

12.) LS1 was the only one among LS1-LS5 for which I could find other identical examples in two separate collections.

13.) No HD LSs with images identical to those on LS2, LS3, LS4, or LS5 were found. These four appear to be unique.

14.) The scenes on LS4 are modified versions of images found on Münchener Bilderbogen No. 684, with artwork done by Lothar Meggendorfer, for a poem entitled The Dwarf King's Birthday Celebration. LS4 is only one from a series of LSs based on this poem.

15.) The relatively large number of HD Eagle MLs and HD LSs found in several collections indicates a relative abundance of HD items on the collector's market, which in turn argues for a rather sizeable output of products from the HD company.

16.) A surprisingly large number of HD LSs exist, in an equally large variety of sizes, more than one would expect from such a little known manufacturer. The large variety of images found on 173 unique HD LSs, as well as the wide range of themes covered, are an indication of a rather productive and artistically active company.

Part 17- Final Words.

You may have noticed this article is getting rather long.

So, I will stop at this point with a few concluding remarks.

To the foremost question: Who really made all these HD Eagle slides including LS1-LS5, and all the MLs marked with an HD Eagle plaque? I will for the moment only say: I am not entirely sure. Currently there are two candidates: Wilhelm Hoffmann of Dresden, and Heinrich Denecke of Nuremberg. Until more and better information becomes available a definitive answer is not possible. If you really do want an answer, I will say that for the time being HD provisionally stands for Hoffmann Denecke.

It would be very useful to have a complete and comprehensive history of Wilhelm Hoffmann and his company, in all its variations, with all their respective products over time listed in good order. Unfortunately such a report does not seem to exist. The same goes for Heinrich Denecke of Nuremberg.

One of the things I have not done, but wish I could have, is to trace any of the imagery found on LS1, LS2, LS3 or LS5. I did find a few other HD LSs with the same scenes as on LS1, but as to the source of any of the artwork I currently don't know anything more than that Münchener Bilderbogen prints may be a good first place to look for any of it.

It appears that more than merely a few images found on HD LSs were taken from various Münchener Bilderbogen prints and used by HD to make LSs (berndscholze.com cites 21 cases). It would be worthwhile to go through all of these prints and see if I can find more that match with anything found on any of the other HD LSs. There are about 1200 of these prints, and 173 unique HD LSs, so it will take some effort.

I would like to finish what Willem Wagenaar has begun; find all the LSs that go with a full set and get this Dwarf King's Birthday Party started.

Last but most certainly not least, I very much want to thank Henc de Roo, Henk Boelmans Kranenburg, and Bernd Scholze for their help with information, and answering my many questions.

Henk Boelmans Kranenburg very generously provided

photos from his collection and permitted their use here. Without them this article would be a lot less informative and look much less attractive.

If you have any questions, comments, or further information on HD or any HD products, please contact the editor or myself, or better yet, write an article about it. I can already guarantee that at least one person will be very interested in reading it.

Appendix - The Different HD Marks

There are four principally different kinds of markings found on HD products. They are:

1.) A golden HD Eagle metal plaque attached to the front of MLs.

This metal plaque is found only on MLs, and only on the top front part of its body. Every HD ML has it, and in every single case it is always the same plaque, in the same location. The plaque shows an eagle with both wings spread wide, tips to the ground, head facing to the left. Placed over the eagle's body stretching from its chest to where the feet begin is a shield with the letters HD on it. For more details see "The Four Different HD Lettering Types" below.

2.) A Laterna Magica logo printed in gold on the back of some MLs.

The logo is only found on MLs, and only on their backs. It is always printed, and always in a golden color. Some HD MLs have it, others do not. The reasons behind the logo, or its presence on some MLs and absence on others, are not known. There are two slightly different versions of the golden Laterna Magica logo, based on the details of its design. For more details see Appendix 2.

2a.) A "Magic Lantern" logo printed in gold on the back of a ML.

This is a variant version of the golden Laterna Magica logo, without the initials HD, probably made for the English language market. Seen on the back of an HD Eagle ML in Sam Westfall's collection, it is a golden printed logo with the words "Magic Lantern" surrounding a large stylized floral design in its center. The floral design is of an overall round shape with a fourfold

symmetrical depiction of ranking leaves in a Victorian calligraphic style. It fills the space between the words “Magic” arching above and “Lantern” curving below. Compared to the Laterna Magica logo described above, the words Magic Lantern replace Laterna Magica, and a large floral design replaces the intertwined letters HD in the center.

3.) The merged letters HD found on labels of boxes for either MLs or LSs.

An initial with the letters HD fused to each other, it is only found on box labels, and not on any other HD items. It is always at the bottom of each label, surrounded by an extension of the scrollwork design. The fused HD is identical in either type of label, be it a LS box label or a ML box label. Labels for ML boxes and LS boxes have the same overall design, but have a slightly different composition. LS box labels were found in two different color schemes (gold on black background, or black on tan background). See also Appendix 2.

4.) An HD Eagle paper label found on some LSs.

It is only found on LSs, and rarely even there. From the few cases known, large size LSs seem to have such a label, whereas smaller sizes do not. The paper is glued onto the top right corner area of the LS with the orientation based on a correct reading of the letters HD. The design is the same as on the HD Eagle metal plaque but the added initials H.D. printed underneath the eagle’s wings.

The Four Different HD Lettering Types

There also are four principally different ways in which the letters HD are realized on the different markings found on HD products. The four different letter types of HD found on HD items are:

HD#1 = A plain style D over H on a small shield over the Eagle’s breast. The letter D is larger, in front of, and partly covering the letter H. Found on both the metal plaque eagle on MLs and the paper label eagle on LSs.

HD#2 = An ornately executed HD printed in gold on the back of some HD Eagle MLs. The letter D is larger than and intersecting with the letter H. A stylized floral spray arrangement is to the left and right of HD. The word

Laterna lightly arcs above HD, while the word Magica curves below HD. Two different versions exist but the reason for this difference is unknown. In version HD#2A there also is a “&” symbol, visible above (and possibly below?) the letters HD. Its meaning if any is unclear. The upper “&” symbol is positioned below the word Laterna and above HD (the lower “&” symbol would be below HD and above the word Magica). Version HD#2B is very similar to version HD#2A but the “&” symbol is missing, and the entire logo is more compressed and compact. The words Laterna and Magica are closer to HD, the lettering is bulkier, and the floral design to the left and right of HD is reduced and more abstract.

HD#3 = A plain letter style HD with both letters fused to each other, surrounded by a scrollwork design, found on labels for boxes. Both letters are placed so close to each other that the very right side of H is merged with the very left side of D, so that there is only one single vertical line shared between the two letters. HD marked box labels come in two slightly different types: One label type is on ML boxes and a second type of label is found on LSs boxes. The ML box label has a printed scrollwork design along all its edges. More scrollwork divides the label into three sections. Two larger horizontal sections are in the upper part, one above the other, and a very small roundish section below these two is embedded within the edge scroll. The larger top most section contains the words “Laterna Magica”. The next section below it has the model number for example “No. 202a”. The little section at the bottom contains the letters HD. The labels found on HD LS boxes are very similar to the ML box label, but are divided by scrollwork into four sections, two larger ones, and two small ones. They are arranged one above the other with a large section following a small section followed by another large section, and ending with a small section containing the letters HD at the bottom as part of the edge scroll. The three upper sections contain a word each forming a description of the contents of the box and its number as for example: “Bilder” - “zu” - “No. 205”. The lowest section is small and contains the letters HD.

HD #4 = The initials H.D. underneath an eagle’s wings, found on paper labels glued to lantern slides such as LS1-LS3. The letters H and D are written in a plain style, with one letter under each single wing.

Magic Lantern Slides of avid amateur photographer Richard A. Beyer

by Ronald Easterday

Unless photographic slides were taken by a very prominent photographer, we rarely know the identity of the photographer. Often the general location is on the slide label, or can be discovered through an image search, but that is about it. Rarely do slides have a date, much less a day-month-year as many in this collection do.

Sophia Clap Russack Beyer holds a collection of “a few hundred” photographic slides ranging, she estimates, from about 1880-1940. She believes most were taken by her great-great-great grandfather Richard Beyer (born 1868, New Jersey), but offers that some may have been taken by her great-great-great-great grandfather, Albert Beyer (Born 1846, Prussia). Albert married Ida Carmilla Kette (Born circa 1843, Prussia) in Hoboken, NJ, 1866.

Sophia Beyer believes her mother donated a large portion of Richard Beyer’s slides to a museum in Washington DC in the 1980’s, perhaps the National Gallery or Library of Congress, but to date they have not been located in available on-line catalogs.



Figure 1: Mrs. R. A. Beyer, April 1893

The Beyers were a talented family: Albert was an architect, as were both of his sons, Richard and Max J. Beyer (born 1871, New Jersey). Both Albert and Max have buildings in Hoboken, N. J. on the National Register of Historic Places in Hoboken, NJ – The Hoboken Free Public Library and Manual Training School (1895) and United Synagogue of Hoboken



Figure 2: Hilda & Carry at Dresden, 1914

(1915), respectively. Richard must have been a very accomplished, professional man – architect, painter, public school teacher in his later years¹, prolific builder of model ships, and avid photographer.

The slides have a printed label with “Richard A. Beyer” and “Hoboken, N. J.” with, in most cases, a clearly hand printed description and date. While many are artistically composed, the subject matter seems to be family places/events: Orient, N.Y, at the tip of Long Island, 100 miles from where the family lived in Hoboken N.J., other locations on Long Island – the family must have enjoyed sailing or boating in general (Figures 7-10, and possibly 11), and Europe, with slides of Hamburg where Richard’s father was born,² and Dresden, Kopenhagen (*Denmark - Ed*), and Middelhagen, from his multiple visits to “Deutschland” and Europe in general (Figures 2-5).

Figure 1 is of Richard’s wife, Caroline, Mrs. R. A. Beyer (“Carry” née Rabe, born 1867), dated April, 1893, at age 26.

Robert and Carry’s daughter Hilda’s (born 1902) passport application of 1921 shows she spent June-September 1914 in Germany and Denmark and in 1921 was leaving for 6 months of study and travel in Denmark, Britain, and Sweden at the age of 19.

Figure 2 is labeled “Dresden, Hilda & Carry, 1914” with Hilda at age 12 and her mother at age 47.



Figure 3 Hamburg, Alster, 1921

Figure 6 “On the S.S. Cleveland, Boston Pilotboat, March 25, 1927” seems likely taken from one of Richard’s trips to/from Germany.

As an aside, the S. S. Cleveland was built in 1908 in Hamburg for the Hamburg America Line as a transatlantic ocean liner and even cruised around the world six times. In 1917 the US Government seized the ship as WW I reparations and it was converted to a troop ship, renamed USS Mobile. In 1919 she was decommissioned, relinquished to the United States Shipping Board, operated by the White Star line, then the Byron Steamship Company, renamed King Alexander and was plying the waters from Greece to the US. In 1923 the United American Lines purchased her and



Figure 4: Den. Copenhagen, 9/1/21



Figure 5: Germany, Middelhagen, Rügen Old Church (on Rügen Island - Ed), July 19, 1921

refitted the ship in Hamburg, returning her to the Hamburg – New York route, registered in Panama so liquor could be served during US prohibition. The Hamburg American Line re-purchased the S.S. Cleveland in 1926 for transatlantic passenger crossings until she dropped from service in 1931 and scrapped in 1933.³



Figure 6: On S. S. Cleveland, Boston Pilotboat, Mar. 25, 1927

This last period of ownership by the Hamburg American Line fits the date of the “Pilotboat” lantern slide.

All slide images courtesy the collection of Sophia Clap Russack Beyer, 2023



Figure 7: At Orient, L. I. [Long Island, NY], The Dinghy, August 1937



Figure 8: Orient L. I. [Long Island, NY], At the Wheel, July 1937



Figure 9: Orient? [in pencil, Long Island, NY], undated



Figure 10: Quogue (in the Town of Southampton in Suffolk County, on the South Fork of Long Island - Ed) [in pencil, Long Island, NY], undated



Figure 11: No title, undated

Footnotes

- ¹ Fourteenth Census of The United States 1920-Population, New Jersey, Hudson, Sheet 14A, Line 16.
- ² Birthplace listed as "Prussia" in Ancestry.com records
- ³ Wikipedia, 2023 and Ancestry.com *Passenger Ships and Images*, 2023

ERRATUM - Après l'École, as published in Magic Lantern Gazette Vol 35 No. 3

Due to an error in data transmission, we inadvertently omitted the last part of Dick Moore's fine article from that journal.

Dick has kindly contributed an extra paragraph together with the missing Inventory of Après l'École lantern slides as below.

We apologise to Dick and our readers for the omission.

Après l'École, with its combined reading and light projections, had a significant impact on the ability to provide continuing education to people at all levels of society, providing them with continued opportunity for enlightenment as the world moved from one century to the next. It demonstrated that light projections played an important role in attracting and motivating individuals to participate in the various topical conferences. It, along with other similar approaches with light projections, provided an entertaining opportunity to share knowledge, political views, new technology and humour, all in a community setting. As with so many aspects of the Magic Lantern, it was the forerunner to the utilization of continued new visual imagery processes in the classroom, being quickly followed by film strips, moving pictures and now high-tech digital projections.

APRÈS L'ÉCÔLE INVENTORY

SETS WITHOUT READINGS	# Slides	SETS WITH READING	# Slides
Le Congo D' Francais	12	L'Alcoolisme	24
Le Petit Poucet	12	L' Electriciti	12
Pahres Balises/Et Bateaux de			
Sauvetage	12	Les Ballons Dirigeables	12
Climates et Meteors	12	Les Impots	12
Fantaisie, par A. Marcelli	8	Guillaume Tell	12
La Peau de l'ours	8	Aviation Et Aeroplanes	12
Les Papillons	12	Don Quichotte	12
Une peur Terrible'	8	Houn De Bordeaux et Esclarmonde	12
Les Causes de la Revolution Russe	16		
Le Jura	12	READING WITHOUT SLIDES	
Les Lutteurs	12		
L'Armee Allemande	12	Les Farces Du MOYEN Age	
Le Petit Chaperon		La Republic Argentine	
		La Catasstrophe de Messine	
		Jeanne D'Arc	

Letter to the Editors

from Samuel Grosdemange

Our member Sam Grosdemange operates the virtual Photo-Drama of Creation Museum (pdocmuseum.org) available online at this site. The mission of the PDoC Museum & Theater is to study from an historical and a cultural perspective, restore, preserve and exhibit a major chapter in early cinema history: The Photo-Drama of Creation (1914). Their large collection and exhibitions also include material from many other pre-cinema shows from USA, France and United Kingdom.

The well-set out site offers virtual tours based on your individual requirements and especially welcomes groups involving the education of children. Sam is looking for some extra slides for his presentations, especially:



Briggs & Co: 'A Little Child shall Lead the Animals'

Daniel H Briggs of Abington, Massachusetts, started painting slides for his own shows in 1850. From 1851 he started selling slides to colleagues. He used the Archerotype process in competition with Langenheim Brothers of Philadelphia, who had adapted Fox-Talbot's Calotype process into what they called Hyalotypes also from 1850. These were the first commercially available photographic lantern slides. They enjoyed considerable success on a world-wide basis until 1874, when the firm was bought out by Casper W Briggs, son of Daniel Briggs. Casper had taken over



Also from Briggs & Co, 'Hell'. The image without the text would be fine.

the management of the Briggs company in 1868. He moved it to Philadelphia in 1872, operating as C W Briggs Co. After the acquisition of Langenheim Brothers, Briggs became the leading American slide producer until the 1930s.

If you can help Sam with either of the above, he can be contacted at

samgrosdemange@gmail.com

or you can contact him via the museum web site.

Sam is also interested in acquiring other slides and sets, such as the Life of Daniel from Newton (code AFZ) and other religious slide sets, especially Newton code CSB.

Please contact Sam directly if you can help, or the editors will be pleased to pass on messages if that is easier for you.

See overleaf for The Life of Daniel and other slide sets Sam needs.





Abraham



Jonah



Joseph



Amalekites



David & Goliath



King Saul & David



King Saul & David



King Saul & David



The Carpenter Christ (Dixon)
Slide 89 of *The life of Christ*
(Newton & Co., 1899).



Christ sending forth the
Seventy (Dixon). Slide 361 of
The Life of Christ (Newton &
Co., 1909)



'Lord Teach Us to Pray' (Dixon)
Slide 15 of *Prayer or You are
my friends* (Newton & Co.,
1908-1912).



'The Sermon on the Mount'
(Dixon) Slide 234 of *The life of
Christ* (Newton & Co., 1909).

New Testament (Paul, Peter, various sets)



Holy City, etc



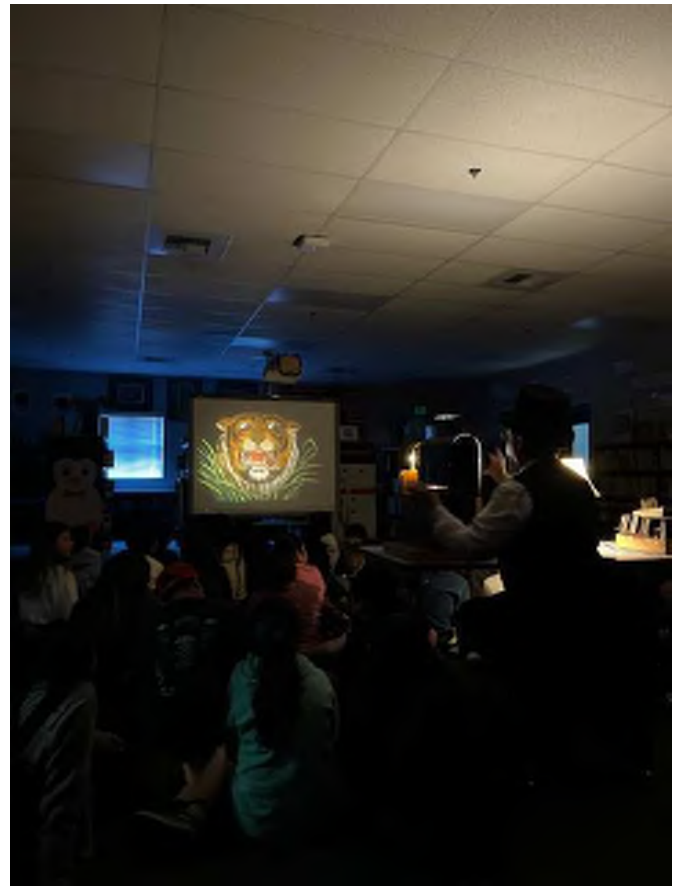
History of Christianity, Martyrs, Persecutions



Continued from Page 4 - Matt Schnittker performing at schools' National Reading Week.

A new generation of children being exposed to the Magic Lantern!

See also the front cover.



The Purposes of The Society shall be:

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

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Note: As a Society, MLS does not give valuations nor takes responsibility for advice or guidance, nor implies any form of guarantee for the accuracy or consequences arising from information so given.

The Magic Lantern Calendar - March 2024

Events

Mar. 30, 2024, *Magic Tricks and Optical Illusions with Mirror Mirror*, explore the beginnings of cinema with the world's oldest projection device, Jill Craigie Cinema, Roland Levinsky Building, University of Plymouth, Plymouth, Devon PL4 8AA, UK.

Apr. 4, 2024, *Relict: A Phantasmagoria*, with Melissa Ferrari, UnionDocs, 352 Onderdonk Ave, Ridgewood, NY

Apr. 5-8, 2024, *Once-In-A-Century Experience: Solar Spectacle*, including magic lantern show, Genesee Country Village & Museum, 1410 Flint Hill Road, Mumfords, New York 14511.

Apr. 11, 2024, *Relict: A Phantasmagoria*, with Melissa Ferrari, The Exploratorium, Pier 15 (Embarcadero at Green Street), San Francisco, CA.

April 15, 2024, *College Night 2024*, includes magic lantern animations by Melissa Ferrari, Getty Center, 1200 Getty Center Drive, Los Angeles, CA 90049.

Apr. 26, 2024, *Magic Lantern Keynote*, presented by members of the NW Group, Magic Lantern Society of the US and Canada, Port Townsend Victorian Festival, Mt. Baker Block Building, Port Townsend WA 98368 USA.

May 29, 2024, *Magical Magic Lanterns*, create your own magic lantern slides out of tracing paper, cardboard, and imagination; then project using a hundred year old magic lantern, Royal Albert Memorial Museum & Art Gallery, Queen Street, Exeter EX4 3RX, UK.

June 15-16, 2024, *Turbulent Times: A Summer Excursion to the Netherlands*, special meeting of the Magic Lantern Society (UK), Magic Lantern Museum, Scheveningen, Den Haag, Netherlands. Registration deadline May 16, limited to 50 participants turbulent-times@magiclantern.org.uk

July 13 & 14, 2024, *The Art of the Magic Lantern*, exhibit and performances, Lyceum of History and Natural Sciences, 307 High Street, Mount Holly, NJ 08060. Proposals due February 15.

Aug. 27, 2024, *BOEM! Or Experimental media archaeological reflections on re-enactment and 'crazy' avant-garde performances as part of media history*, lecture by Annie van den Oever, Antwerp Summer School Arts & Media Archaeology, University of Antwerp, Belgium.

Sept. 19 - 21, *2024 Magic Lantern Convention*, Magic Lantern Society of the US and Canada, Los Angeles, CA

Exhibits

Mar. 3, 2024 – Dec/ 29. 2025, *Im Zauber des Lichts – Bildwelten der Laterna Magica: Magic Lantern and Toy Lantern Slide exhibition*, Freilichtmuseum Hessenpark, Laubweg 5, 6126 Neu-Anspach/Taunus, Germany.

Apr. 20 – Oct. 31, 2024, *Exhibition: Collection, tell us a story*, stories through time, dimensions and space, in the world of the magic lantern, Musee de la Loire, Place de la Resistance, 58200 Cosne-Cours-Sur-Loire, France

July 11 – Sept 28, 2024, *The Art of the Magic Lantern*, Burlington County Workers House gallery, Historic Smithville Park, 803 Smithville Rd, Mt. Holly, NJ 08060.

Online

Magic Lantern Performing Group, Improve your skills every other Wednesday on Zoom. Contact Terry Borton: tborton@magiclanternshows.com

De Luikerwaal Dutch Virtual Museum, <https://www.luikerwaal.com/> Magic lantern history, pictures, stories.

Lucerna – the Magic Lantern Web Resource, online database collaboration covering all aspects of magic lanterns. <http://lucerna.exeter.ac.uk/>

The Museum of American Magic Lantern Shows, 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page. www.magiclanternmuseum.com

To add your magic lantern show, exhibition, or other event to our calendar; or to list your show for potential bookings, drop a line to briandrogers@gmail.com.

